

# THE GROSSERIE STORE

By Jim Hornby

## A HARVEST OF GENTLE CLANG:

All 99 and forty-four one-hundredths percent of you who missed the Pozo-Seco Singers missed the best concert of the year, bar none.

The show started off rather poorly with the appearance of two young men who purported to be folk-singers. But they didn't fool anybody. They cleverly remained anonymous, but consisted of a young man who wore glasses and a very forward manner, was about five feet tall, and played rhythm guitar, and a slightly taller morose fellow who looked like he had a secret sorrow, and played a very undistinguished lead guitar in obvious boredom (which I, for one, shared). He only roused himself out of his lethargy long enough to mutilate a song by Tim Buckley — not an easy thing to do — in a quaveringly off-key voice. The duo attempted to be alternately funny and touching, but didn't have the taste or ability for either one. They were the sort of team which comes on just before the strippers.

They were quickly forgotten, however, by the appearance of the Pozo-Seco Singers, who consisted of the typically tormented-looking electric bassist, and a guy and a girl with Texas accents and a lot of talent — the girl vocalist was a fine guitarist and, surprisingly, also played harmonica. They did their own hits, and songs by Dylan, the Beatles ("Strawberry Fields Forever") and others — a great, rousing program.

(Aside to Winter Carnival types: they would make a great choice for a concert.) There is little left to say, except that their first show had to be cancelled because of a lack of audience, and the second played to only 113 people. The small crowd was probably caused by hockey games going on the same time, and the fact that the performance(s?) was given in the afternoon.

## POUR LE FRANGLAIS: LE CENTRE

The line-up for the Centre during the next few weeks has first of all "You Can't Beat the Irish" (the would like to see all you BIS regulars there) on the 17th and 18th.

On the 19th the Film Society presents "The Face of Another", a bonus presentation.

The SDU musical "Miguel" is in on the 21st and 22nd, with curtain time at 8:30.

The movie "Suddenly a Woman" shows from the 24th through the 26th. The Atlantic Symphony gives a concert on the 27th. Another movie, "The High Commissioner" plays on the 28th and 29th.

## CHORDS AND DISCHORDS:

Cream has left us and gone its vastly over-rated way, but, like good chaps they've let us a final album (until the appearance of "Cream's Greatest Hits", of course) entitled "Good-bye". It contains only six tracks, of which three are live versions of cuts on other Cream albums ("I'm So Glad", "Politician", and "Sitting on Top of the World"); the other three aren't all that exciting either. On top of this, the playing time for the album is less than 30 minutes — hardly a "Long-Playing" record. Cream, you shouldn't have!

If you're interested in that type of music, Ten Years After is a group from England which picks up where Cream left off, and which instrumentally makes Eric Clapton & Co. look like they're taking lessons by mail. Group leader Alvin Lee is the fastest jazz-blues guitarist around. They also have a Jimmy Smith style organ player, electric bass, and drums. Their albums, on Deram, are "Ten Years After", "Undead", and "Stoned-henge".

Two other Yardbirds alumni (Clapton is one) are leading good British rock-blues groups: Jimmy Page is with Led Zeppelin, and Jeff Beck heads up the Jeff Beck Group. Beck's album "Truth" contains good versions of "Shapes of Things" and "Morning Dew", and the blues "I Ain't Superstitious" where he really takes off on his wah-wah pedal. Sounds like Donald Duck freaking out.

## REFLECTIONS IN A CRYSTAL WIND:

It's really nice to have a week for reading. I guess someone figures that everyone should have read at least one book by the time they graduate. This makes it rather easy on freshmen, who only need to read one-quarter of their book each year.

One of the many little tragedies that permeate the tinsel world of show business: That hot new Mexican group, Dick Alpert and the Marijuana Brass, could have made it really big in the States — maybe even done the Sullivan Show. But they were stopped at the border.

At the next Convocation somebody should give Trudeau a Doctorate of Laws — honoris causeway.

# THE CRUCIBLE



By Jim Hornby

(This is not going to be a review of the DDF, but of our production in it. As it was possible for me to see only two of the three shows, I will almost entirely ignore the competitive aspect, which is rather irrelevant anyway.)

"The Crucible" surprised me. I went knowing that all those involved had given the play a good effort, but "THE CRUCIBLE" is such a difficult play to sustain that I was prepared to be bored — and so I was, but not often. It was obvious that the cast members did not have the experience necessary to give a totally absorbing reading of the play; actually only a few had been on stage before. Thus there was a lack of pace and vocal dynamics throughout, as well as some awkward movements. Many of the speeches were not felt the

way they were delivered, if at all; but surprisingly enough, they still managed to put it over, for this is a cast that worked very hard.

The direction was quite deft. There is a lot of manipulation involved in a cast of 20, and it was well handled by director David Bulger, who received the "Best Director" award, although the play did not win "Best Production". Others in the cast to receive awards were: Karen Duffy (who played Abigail Williams) as "Best Actress", Judy MacKenzie (Elizabeth Proctor) as "Best Supporting Actress", and Ted DeCoste (Giles Corey) as "Best Supporting Actor".

Peter Lerette, who played the lead role of John Proctor, was inconsistent in an extremely demanding part. His delivery was poorly paced in the slower scenes, but very

good in the emotional ones, except that they tended (and this is a general criticism of the cast) to be incoherent. But Mr. Lerette's feeling for the stage carried his performance through the weak spots; he acted well, but seemed rather tired.

Karen Duffy was, as usual, superb. She had a great feeling for her character, and was to a large degree responsible for the tension created in the second act. The only flaw I noticed was a tendency to over-play some scenes. She was particularly fine in the woods scene (with Proctor) in Act 2, Scene 1.

Others I found very impressive, Patty Hunter (Mary Warren), Judy MacKenzie, Vilna Louisy (Tituba), Ted DeCoste and Chris Annett (Governor Danforth). Mike Coady, Ron Cameron and Don Anderson were inexperienced but generally effective. There was no one person I would cite as being relatively weaker than the rest of the cast, although many of the girls were often inaudible.

Adjudicator Jacques Zouvi commented that the overall impression of the play was very favorable. One disturbing note: many of the actors did not physically appear to be their characters — Mr. DeCoste, who looked like a skid-row Santa Claus, was the only actor who aged for his role. But with only three weeks to learn a difficult play, director Bulger and the cast and production personnel are to be congratulated on an effort that was successful through an abundance of spirit rather than experience.

## OPINION:

Ah...Ah...these are the days of harmony and good-will on P.E.I.; and on S.D.U. human generosity and gratitude abound. The richness of the **grape-wine** welcomes again such divine qualities. Time has come to savour of its sweetness.

It tells the story of a Philosophy lecturer who was denied a contract, by the Chairman of the Phil. Department, to teach next year at S.D.U. This means that he has been denied any possibility of teaching in the new university. It appears that the Chairman of the Department has developed a fairly exacting taste — an experience that has ripened with age. Alas, we still remember a previous number of polite denials (dismissals) that have occurred within the past few years in the Philosophy Dept. But enough, we just don't have that special sweetness to enjoy it. After all, he has God on his side; in fact, he also holds another distinguished position as Head of the Theology Department. Such important intoxicating position cannot be over-estimated... in the new university.

There is, nevertheless, considerable controversies circulating about the 'whys' of this lecturer's dismissal. Some students say that he was refused a contract because he couldn't teach, that is, he didn't seem to be able to reach the students; other students suggest that the reason for his refusal was his failure to establish himself, in the eyes of the

## NOTHING EVER HAPPENS AT S. D. U.

Chairman, as a good Thomist.

One might conclude from these rumours the possibility, for the former reason, that the Lecturer didn't spoon-feed his students. For the latter reason, one can conclude that a poor Thomist certainly doesn't meet the qualifications of a sound, Catholic philosopher.

Of course, he has been here a whole year... living in a different country, a different provincial atmosphere, a different university system. Such a generous allowance of time it is in order to prove oneself. I wonder how many other established faculty members would dare withstand such a turbulent trial period in this precarious transition state. Indeed, the kindness shown to this faculty member is a fitting tribute to Christian Charity.

May the fruit of the grape-wine release such fragrance to last till September 1969. For, if the hiring of new faculty on behalf of the new university tends to be limited, and there are indications that it will be, one can hardly expect the new university to supply the Philosophy Department with a new replacement when it will not hold onto the ones it already has. When all departments are so hard-pressed for new faculty members one can certainly feel no sympathy for the situation in the Philosophy Department here, at S.D.U.

## RED & WHITE MEETING

SUNDAY, MARCH 23